

MR. LAFFAN'S ART OBJECTS

PAINTINGS AND PORCELAINS
EXHIBITED BEFORE SALE.

The Exhibition Opened Yesterday at the American Art Galleries. To Be Continued Until the Auction on Friday. Some of the Notable Works of Art.

Ancient and modern paintings and other objects of art and antiquity collected for his personal pleasure by the late William M. Laffan occupy four galleries of the American Art Association, Madison square south, where they will remain on exhibition until their sale at auction by Thomas E. Kirby next Friday and Saturday afternoon and Friday evening. The exhibition opened yesterday. The afternoon sessions of the auction will take place at the American Art Galleries; the evening session, at which the paintings will be sold, will be held in Mendelssohn Hall. There are fifty-five of the paintings and water colors; the other things of the collection being the catalogue up to 441 numbers, among which Chinese porcelains and Oriental and European bronzes predominate.

It is a very different impression that the visitor gets upon entering the galleries, not now from that which is customarily accorded by the exhibition of a private collector's acquisitions, for the reason that Mr. Laffan was not a collector in the familiar usage of the word. He did not accumulate for the purpose of forming a collection, nor with the object of having certain artists and periods represented among his possessions. He bought with an eye only to technical excellence or for the pleasure he purchased could give him in the intimate surroundings of his home, and in his case this was predicated upon his abundant knowledge which in turn grew out of his indefatigable pursuit of it. It is not strange, therefore, that with no suggestion whatever of a museum his collection instills the idea that many of his treasures are such as would ordinarily be looked for in a museum rather than among an assemblage of works of art brought together for a private residence. As a note in the catalogue observes, he was "in the true sense a connoisseur of pictures and porcelain."

Mr. Laffan loved a beautiful work of art for itself, whether Oriental or Occidental.

With these points in mind a visit to the American galleries becomes the more illuminating, and indeed to the amateur of paintings and porcelains it is itself suggests them. Of paintings by Volon, which periodically bid for public favor in the auctions, few buyers of this artist's work look for a canvas like "Cliffs on the Seashore," but Mr. Laffan found in something to admire that is vastly different from the characteristic Volon. The two large canvases by John Scarlett Davis, "A Former Gallery in the Louvre" and "Interior of St. Peter's at Rome," present a different art from that usually dominant in the collections of the recurring auction sales. "Sunlight in the Forest at Fontainebleau," by Schommer-Miller, is likely to dazzle a beholder at first sight and confuse him. He is facing the glowing sunlight through trees which are scarcely a screen, with a remarkable effect, and it does not surprise him to realize that the artist became blind from painting sunlight in the sun's face. It has been said that this can be the last one which Schommer-Miller completed before the blindness overcame him.

"The Laughing Girl," by Reynolds, which became widely known through the romance of its acquisition by Mr. Laffan, is here, with paintings by Gainsborough and Constable among the other Englishmen; Italian and Dutch masters, a religious triptych in thirteenth century style merely credited to "Archdeacon School," a Gruze, but it is the "Portrait of a Young Prince," the American Renaissance, Blake, Alden Weir, Homer Martin, Albert Ryder and Walter Palmer; and to name a few more of the older painters.

Lucy Lipp, Lucas Van Leyden, Lucas Kruck and Breugel, the elder.

The Chinese porcelains in Gallery D afford many opportunities for study and display of rich colors and colors, and although the assemblage exhibits no such splendor in its entirety as have some of the collections which have been made under different auspices, it is of a high order, and it challenges interest by examples and variations which have never before been seen in these galleries. A statuette of Kuan-yin, the Chinese goddess of mercy, a K'ang-hsi (1662-1722) production, is the first one that has been seen so far as could be recalled yesterday without an elaborate history which fall on the one the deity appears with her hair represented in its natural state, by a black glaze, brushed back from the forehead and knotted over each shoulder. She is seated on a base of rock and waves of water, and is clad in a beautiful green robe elaborately ornamented, the whole an example of the family verte of the period of hard paste and enamel colors.

In the same case, which occupies the center of the room, is a pair of very rare fish bowls, globular in shape, fourteen inches high and of a diameter of four inches, in dense, sonorous porcelain of Chia Ching (1522-66). Handsome in their form, they have a singular attraction in the quality of the color employed in the ornamentation, which is accomplished in five color enamels. Between a shoulder-band of gadroons in red, yellow and dark blue, and a foot border of palmettes in underglaze blue, are fishes and a variety of plants and flowers. An ingratiating blue has been employed with effect and restraint in plum blossoms which fall on the surface of the water decoration, apparently attracting the attention of the fish, while below are water plants and seaweed.

A graceful oviform vase of K'ang-hsi, with tubular neck, exhibits a combination which so far as remembered has not before appeared in these galleries. In its five color enamel decoration on a powder blue ground of a brilliant mazarine quality. The decoration depicts Cheou, Lu and Fu, gods of longevity, rank and wealth, with their distinctive emblems, and on the blue shoulder of the vase is a coral disk.

Two large blue and white jars, globular with broad mouth, in the dense porcelain of Chia Ching, are decorated in "Mussulman blue," one with the conventional pine, bamboo and prunus in blossom, the other with Chinese garden and domestic scenes and floral motifs. The dense porcelain and this mysterious Mohammedan blue have held enticement for many collectors, and Mr. Laffan's collection is a treasure to them. The blue,

which was largely employed in the Yung Lo period (1405-1424) and was said to have come from some Mohammedan country and thereby to have received its name, was limited in supply and during the reign of Ch'eng-hua (1465-1487) the supply gave out. Early in the following century, however, in the reign of Ch'eng-lo (1506-1521) some more of the Mohammedan blue was obtained on payment of double its weight in gold, and the supply continued at the service of the Chinese potters until the later years of Ch'ing Ching (1522-1566), when it ceased and the Celestials resorted to a substitute.

Passing from heavy porcelain to light there is a Yung Lo eggshell bowl, one of several objects from the Charles A. Dana collection, of flaring shape, 7 1/2 inches in diameter, with a pellucid glaze of ivory white. The rim is notched at regular intervals with six indentations. No fragile, the specimens of this character, they have been termed "bodiless" porcelain, as seeming to have little left but the glaze, which is of a translucent blue, yet such is the delicacy of craftsmanship of the Chinese artisans that, as in this example, when the bowl is held to the light an intricate and elaborate dragon design engraved in the paste is discernible. The bowl bears the Yung Lo mark.

Noar it is a writer's water receptacle of K'ang-hsi and is a masterpiece of the while it is in other respects like those familiar in the peachbloss glaze it is wholly white. Its ornament consists of a broad rim of archaic dragon design worked in the paste. Other neighbors are a statuette of Kuan-yin of Yung-cheng date (1723-1735), another of K'ang-hsi date and a statuette of Poutai, also of the K'ang-hsi period.

A black hawthorn vase, quadrilateral with trumpet neck, which occupies a place of itself, bears beneath the foot the leaf with fillets of K'ang-hsi on an indented panel, and another vase dignified by a case of its own is a quadrilateral one with pyramidal base, adorned with baskets of flowers and reserve panels of lacquer in yellow, green and purple on a pale turquoise ground, also a K'ang-hsi production. A powder blue vase near by is adorned with a golden fish design in coral red, seemingly mounting and descending in the blue water. Another neighbor, a globular fish bowl, displays a very curious and unusual combination and arrangement in its decoration in underglaze blue of aquatic plants with fishes in coral red.

And a case which is almost wholly devoted to objects of the Sung period there is another odd vase, of egg shape, with a curiously mottled glaze not green enough for malachite or blue enough for lapis lazuli, and fascinating in its ambiguity. The glaze is very deep and seems to hint at an experiment. To mention but a few more pieces, there is a large P'ing bottle of Full Moon vase of Chien-lung; a clair de lune vase of dignified proportions of the same period; a pair of porcelain lions of K'ang-hsi in the Ming lions in brilliant green, two Khodian tiles with green, blue and the tomato red in their decoration; and among the bronzes a pair of Ming lions from the Baron von Brandt collection; copies of those in the summer palace of Yuan-Ming-Yuan, near Peking.

Many of the vases and engravings are included in the catalogue.

MASCAGNI SUES THE LIEBLERS.

He's in a Bad Fix Over the Production of "Ysobel" in Italy Too.

Rome, Jan. 14.—Pietro Mascagni has initiated proceedings against Liebler & Co. in the Milan tribunal in connection with the "Ysobel" contract. The case is not likely to be decided earlier than the spring. The Lieblers continue their policy of silence, which is interpreted by some as meaning that they do not intend to prevent "Ysobel" from being produced in Italy.

Mascagni remains in a fix. He does not know whether Liebler & Co. have definitely decided not to give "Ysobel" in New York. In regard to the complaint of the Lieblers about his refusal to go to New York to deliver the orchestration of the opera, he says they failed to send the three tickets from Rome to New York via Havre which were promised in his contract with them.

Regarding the orchestration he says it would be useless to send it to New York unless he went himself, as besides leading the orchestra he is entrusted with its safe keeping on behalf of the publisher, Signor Sansone. Liebler & Co. agreed to pay the latter \$20,000 even if for any reason the opera was not produced in America and as the firm has already advanced him two-thirds of this sum, Sansone is indifferent to the issue of the controversy, which Mascagni is left to settle unaided.

The composer is now awaiting developments. He realizes that if "Ysobel" is not produced in America he will lose over \$30,000. At the same time he fears he cannot arrange to have the opera produced in Italy or any other country, as he fears the Lieblers might stop it, so even if litigation follows and the case, which under the contract must be heard in Italy, is decided in Mascagni's favor, a long time will pass before "Ysobel" can be produced.

Mascagni says he is convinced that the Lieblers abandoned the idea of producing "Ysobel" in America because they realized that Benoit Abbott has not enough voice to sing the title role.

"SIEGFRIED" AT THE OPERA

LUCY WEIDT HEARD AS BRUNNHILDE.

Nevertheless the Ideal Star of the Performance is Albert Reiss, as Mime. Carl Burrian as Siegfried and Walter Soomer as Wotan—the Orchestra.

Wagner's "Siegfried" was performed at the Metropolitan Opera House yesterday afternoon for the first time this season. The representation might in a certain sense be regarded as a dress rehearsal for the prolonged performance of the entire cycle of "Ring" dramas which is now announced. The same singers were concerned in yesterday's offering as we are to hear in that of the cycle "Siegfried." Some of them we have heard in the same roles before the present season.

Lucy Weidt as Brunnhilde was the important new member of the cast. She was awakened by the long drawn kiss of her forest lover very late in the afternoon and proceeded to apostrophize the sun and the light in the customary manner. No one could find any special fault with this Brunnhilde, unless with her looks. She was an entirely proper Brunnhilde. She sang her notes correctly, and she sat up, rose to her feet, gathered her draperies about her and did all the other things at the right places. She was in accord with tradition. But she was not alive with temperament, nor did she radiate the vitalizing warmth of poetic imagination.

Carl Burrian's stalwart Siegfried and Walter Soomer's ponderous Wanderer have been with us for some time, and they are not without solid and interesting merit. But without doubt the most striking impersonation of the performance was that of Mime by Albert Reiss. This masterpiece of theatrical delineation acquires subtlety of detail, psychological profundity and communicative utterance with every season. It is now one of the most striking creations in the entire range of what are known as "character parts."

The conducting of Alfred Hertz calls for much commendation. There were moments in the first act when the orchestra was very ragged, but incidents of this kind are to be expected at times, and it is not at all likely that rehearsals have been as numerous as would be best for the reproduction of such an arduous work as "Siegfried."

But what called for immediate and grateful recognition on the part of the hearer was the complete range of the dynamics adopted for this representation. Clarity and flexibility resulted from the avoidance of excessive power, and the comparative quiet of the end of the first act brought the delivery of the text and the significance of the action into high relief. If the performance of the entire tetralogy is carried out on a similar basis the outcome probably will be one to make for much public pleasure.

It should be added that the management of the stage was conducted with an intelligent regard for the needs of the scenic pictures. "Siegfried" contains no inconsiderable amount of that spectacle which plays such a prominent part in Wagner's works, and if the fire in the forge, the wire wound dragon, the conflagration in the mountains and the change to the rocky couch of the slumbering Valhalla do not behave as they should such injury is done to the entire representation.

Valeska Suratt Weds.

Valeska Suratt and Fletcher Norton, who is playing with her in a vaudeville act at the Manhattan Opera House, were married in Jersey City yesterday afternoon by Justice of the Peace William Burke.

Mrs. Jackson Gouraud of 46 West Fifty-sixth street and Nance Guyon, an actress, were the witnesses. The party went to Jersey in an automobile after the marriage ceremony and returned to Mrs. Gouraud's house for dinner.

Mr. and Mrs. Norton became acquainted at Daly's Theatre while they were playing in "The Belle of Mayfair" several years ago.

Engagements Announced.

Mrs. A. L. Egbert has announced the engagement of her daughter Helen Tallman Bachelor to Irving Taylor Myers, the eldest son of Dr. and Mrs. S. T. Myers of Bayonne, N. J.

Announcement is made of the engagement of Helen B. Nicoll, widow of B. Herndon Nicoll of this city and daughter of Francis C. Bachmann, to Edward de Forest Simmons. Mr. Simmons is a son of Dr. Charles Simmons.

Mrs. David Percy Morgan announces the engagement of her niece Miss Harriet Davis Fellows, daughter of the late William Fellows, to Frederick Townsend of Albany, N. Y.

Harding-Bullen.

NEW HAVEN, Conn., Jan. 14.—Harvey Harding, Eastern representative of the Bainbridge and Northeastern Railroad Company of Georgia, and Mrs. Ruth Bullen and daughter, were married in this city on Thursday night by the Rev. Watson L. Phillips, pastor of the Church of the Redeemer. Mr. Harding is a member of the Union League club of this city. He was the widow of Fred Bullen of Bridgeport. Mr. Harding is 37 years old and his wife is 34.

THE BOSTON ORCHESTRA.

Mitsa Eiman Plays Mendelssohn's Violin Concerto.

The matinee of the Boston Symphony Orchestra at Carnegie Hall yesterday permitted Mitsa Eiman, who was again the solo performer, to delight a large audience with his brilliant playing of the familiar Mendelssohn concerto for the violin. The orchestral numbers were not altogether in the common order. To begin with there was the prelude to "Hansel und Gretel," which was given as another illustration of the excellent things furnished by the talent of Engelbert Humperdinck. It is not necessary to tell New York music lovers what a good thing this prelude is, they all know it and love it. But a note may be made of the fact that it is a most excellent thing to hear the Boston Symphony Orchestra play it.

The second number on the list was the second symphony of Jean Sibelius, the Finnish composer. This symphony, which was completed in 1902, shows a firmer and clearer construction than the composer's first symphony. But one finds in it the same characteristic type of melody and the same remarkable harmonies. Sibelius writes with much independence, yet he is certainly in the ranks of the extreme moderns. He finds his ideals of musical beauty not where the classicists found them, but where D'Indy, Strauss, Debussy, Reger and other seekers after new methods of expression have discovered theirs. This is equivalent to saying that many if not most music lovers will have to acquire a taste for the modern symphony.

The final number on the programme was the "Tannhäuser" overture, which is not heard at the opera in these days of the Parisian version. It is therefore welcome, particularly when it is performed upon such a fine instrument as the hydra-headed one which comes once a month from Boston.

COLUMBIA FACULTY DEGREES.

Less Than a Fourth Began at the College Where They Now Teach.

A table that has just been prepared at Columbia University shows that the 333 members of the faculty received their baccalaureate degrees from eighty-three different colleges and universities, including almost every American college of importance and a number of European universities. Although Columbia furnished eighty-one members of the staff, that number is only 24 per cent. of the total. The figures will be used by the Columbia authorities to refute the charge that the larger universities recruit their staffs largely by a process of inbreeding.

After Columbia, Harvard, Yale and Amherst produced the next largest numbers of men for the staff. Harvard, following Columbia, leads the list of other colleges with a total of thirty-six, a trifle over 10 per cent. of the university's teaching force. Yale's total contribution reaches twenty-two, while Amherst prepared eighteen. Only two other colleges, Princeton and the College of the City of New York, furnished more than ten men, the College of the City of New York having twelve and Princeton eleven. The seventy-seven remaining colleges furnished from one to six professors.

Twenty men from foreign universities have places in the Columbia faculty. Most of them came from the German universities, although the University of Paris contributed five, more than any other one foreign institution. Wittenberg has three representatives, while Kiel has two. Neither Oxford nor Cambridge is represented in the list, and the only man to come from an institution of learning in the British Isles is Hugh Angus Stewart, professor of pathology, who obtained his preliminary training

at the University of Edinburgh. Padua, St. Petersburg, Freiburg, Strasbourg, Würzburg, Munich, Leipzig, Vienna, Halle, Dijon, Rostock, Copenhagen and the University of France have each one graduate teaching at Columbia.

Of the staff of women who teach at Barnard and Teachers College all but three or four received their education at Columbia, the exceptions being one graduate each from Smith, Bryn Mawr, and Oberlin. Vassar is without a representative. In all there are sixteen women on the staff, two of whom are married.

President Nicholas Murray Butler leads in the number of degrees acquired in the course of the academic career. He has the A. B., A. M. and Ph. D. degrees from Columbia, Syracuse, Tulane, Johns Hopkins, Princeton, Yale, the University of Pennsylvania, Chicago, Manchester, St. Andrews, Cambridge, Williams, Harvard and Dartmouth have each honored him with the degree of LL. D. Oxford has contributed a Litt. D., while France has made him an officer of the Legion of Honor and the German Emperor has recently bestowed upon him the Order of the Red Eagle. He is the most decorated man in the university.

Prof. Brander Matthews has seven degrees. Columbia has awarded to him the A. B., LL. B., A. M. and LL. D. degrees. The University of the South gave him a D. C. L. degree and Miami gave him another LL. D. Yale gave him a Litt. D. degree in 1901. He is also a Chevalier of the Legion of Honor. Prof. Adolph Cohen, Eschford Dean, William Milligan Sloane and Ferdinand Brunot, who is the visiting professor of French literature from the University of Paris, have also been honored with the red ribbon by the French Government. Prof. Cohen and Carlo Leonardo Speranza have been honored by the Italian Government with the order of the Corona de Italia.

Four of the men have reached professional rank without previously obtaining a college degree. They are John W. Alexander of the School of Fine Arts, William D. Guthrie of the Law School, Arthur Wesley Dow, professor of fine arts in Teachers College, and Marshall H. Saville, Duc de Loubat professor of American archaeology.

Struble-Martin.

ASAPORTS, Jan. 14.—Ensign George Wallace Struble, U. S. N., and Miss Planché Martin of this city were married this evening at the home of the bride by the Rev. Joseph P. McCona, rector of St. Anne's Church. The best man was Lieut. Nathan-iel H. Wright, U. S. N. The bride was given away by her brother, Mr. George Struble. Little pieces, Ruth and Catherine Martin were flower girls.

Stern Brothers

To-morrow, Monday.

An Absolute Clearance Sale of

Misses' & Girls' Suits & Coats

At

Much Larger Reductions Than Previous Years

Misses' and Small Women's Tailored Suits.

14 to 20 years, at \$9.85, 12.50, 16.75 to 37.50

Heretofore from \$21.50 to 53.50

Junior Suits, Two or Three Piece Models,

8 to 17 years, at \$4.90, 9.75, 13.50 to 19.75

Heretofore from \$13.50 to 35.00

Misses' Gowns and Dancing Dresses.

14 to 20 years, at \$8.75, 13.50, 16.75 to 35.00

Heretofore from \$13.50 to 52.50

Misses' Wool Dresses.

14 to 20 years, at \$6.65, 9.75, 11.95 to 26.50

Heretofore from \$14.75 to 38.50

Misses' Cloaks and Capes.

14 to 20 years, at \$9.50, 13.50, 17.50 to 39.75

Heretofore from \$13.50 to 55.00

Girls' Full Length Coats.

8 to 16 years, at \$4.95, 7.50, 9.75 to 19.75

Heretofore from \$9.75 to 31.50

Children's Coats.

2 to 6 years, at \$1.98, 2.95, 4.75 to 19.50

Heretofore from \$3.95 to 33.50

Girls' Wool Dresses.

4 to 16 years, at \$2.95, 4.85, 6.75 to 11.95

Heretofore from \$6.50 to 16.50

A Special Offering of

Coutil, Batiste and Silk Broche

Corsets

in the most desirable models, for slender, medium and well developed figures.

at \$1.15, 1.65, 1.85 and 2.50

Regular Values \$2.00, 2.75, 3.00 and 4.50

Continuation Sale of

the newest and most desirable designs in

Imported Foulard Silks

(42 and 44 inches wide)

on jacquard, satin and twill grounds, in all the new colorings, with large assortments of navy and white, black and white and black, also double bordered effects, at \$1.28

Regularly Sold for \$2.00 Yard

Also a large collection of

Fancy Silks

For Waists and Summer Dresses

Consisting of Taffetas, Surahs, Messalines, Beau de Cuyne, Etc., at 75¢, 95¢

Reduced from \$1.50 and 1.75 Yard

Unusual Reductions in Prices

have been made in

High Cost Imported Lingerie

Hand Embroidered and Trimmed with Valenciennes Laces,

Night Robes, at \$1.45, 2.39, 3.75, 4.50 to 15.50

Drawers, at \$1.85, 2.50, 3.35, 4.20 to 9.50

Chemises, at \$1.75, 2.15, 2.65, 3.25 to 9.50

Combinations, at \$1.85, 3.30, 4.65, 5.50 to 13.50

Corset Covers, at \$1.25, 1.95, 2.50, 2.95 to 7.50

Princess Slips, at \$6.50, 8.75, 9.50, 10.50 to 15.50

West 23d and 22d Streets

American Art Galleries

Madison Square South, New York

Unrestricted Public Sale

Friday Evening next, Jan. 20th, at 8:15

At Mendelssohn Hall

Fortieth Street, East of Broadway

(Admission by card which may be had (free of the managers)

The

Valuable Paintings

And On Friday and Saturday Afternoons

Next Jan. 20th and 21st, at 2:30 o'clock

At the American Art Galleries

The Oriental Porcelains and other objects of Art and Antiquity

which belonged to the late

William M. Laffan

On Free View Week Days 9 A. M. until 6 P. M.

The Sale will be conducted by MR. THOMAS E. KIRBY, of the

AMERICAN ART ASSOCIATION, Managers.

6 East 23d Street, Madison Square So.

Regular

JANUARY SALE

(One Week Only)

WALL PAPERS;

SINGLE ROOM LOTS—

Patterns not repeating.

200 Pieces at 10c.

600 " " 25c.

Fine Imported Goods.

PROMPT SELECTION ADVISED

JOSEPH P. McHUGH & CO.

9 W. 42D ST.,

(Opposite New Library)

STEAMER BASKETS

FILLED WITH FRUITS AND CANDIES

Callaghan's Magazine on request.